

Performance Scripts: Prime Numbers

Edmond Chibeau

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Experimental Intermedia Foundation, The Knitting Factory, NoSeNo, Ear Inn, The Rivington Street School, The Mudd Club, The Poetry Project at St. Marks in the Bowery, Midnight Muse, Bruno Walter Hall at Lincoln Center, The Alternative Museum, Children's Museum of Manhattan, The Cathedral of St. John the Divine, Limelight, Area, St. Clement's 46th St. NYC, RealArtWays, Windsor Art Center, Hygienic Gallery

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Performance Scripts: Prime Numbers by Edmond Chibeau

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For Chloë and Amy

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Acedia

(a drama for three voices and a lamb)

when i come to dis country i am very poor and hard
to speak her language now i been here long time and
find out there is none but just lots of words not even
like any special way to put it together
just say what you think

ELOHIM

OM

WHEN SOME OR A ONE GROUP DISSOLVE OR BECOME
TENUOUS LEAVING AND THOUGH ENDING THE ASSOCIATION
WOULD
RETURN INTEGRITY TO THE INDIVIDUAL ELEMENTS MONAD
INTEGRITY AS IN LONE LONELINESS

when i come to dis country i am very poor and hard
to speak her language now i been here long time and
find out there is none but just lots of words not even
like any special way to put it together
just say what you think

I I
C C
T T
H H
U U
S S

god's work by saying his name in language

when i come to dis country i am very poor and hard
to speak her language now i been here long time and
find out there is none but just lots of words not even
like any special way to put it together
just say what you think

EAGLE

SOMETHING LESS
LIKE BREATH OVER A CANDLE
SPIRITUAL LASSTHED
ONE

LION

Chiliad disuse

CHARTREUSE	VIOLET
abattoir	glabellum
therianthropic	endocephalic
chiliad	disuse
ecdysiast	kermis
kresis	pragmatic
glabellum	glabellum
chiliad	disuse
endothermic	therianthropic
paraclete	acedia
paradigm	abjuration
oxymoronic	abecedarian
abattoir	glabellum

CHARTREUSE

no word worth remembering
yet the moments taken together
arrange themselves in a
syntax made whole

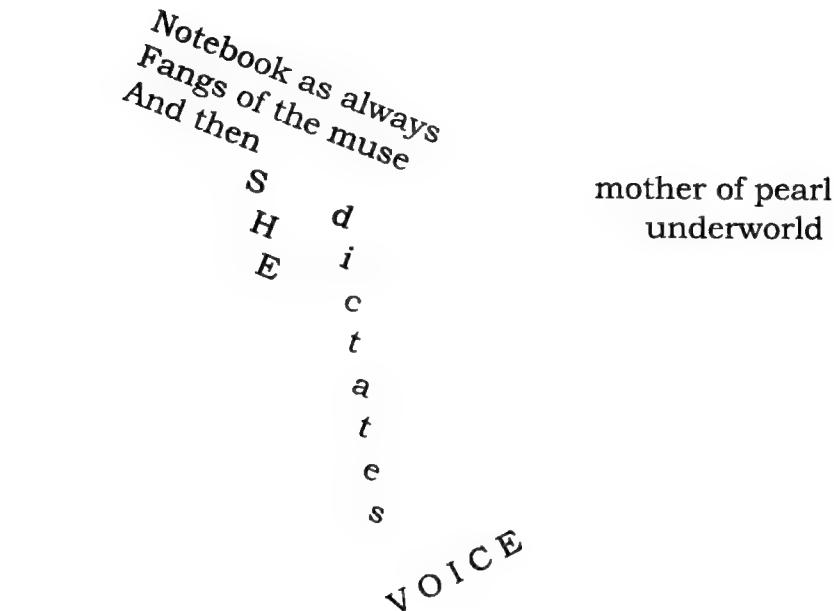
not by our rambling permutations

but by the meaning they make clear

and are given to guard

(Characters are CHARTREUSE and VIOLET.)

Concrete notebook



I try to talk plain
so you can hear me
understand what I say

as if you could see
right through me

a clear vessel
a glass of water

as though it could just be said

like I wasn't there

Phhht...

the truth

Jaap Reitman

uz af rit		
uz af rit		
uz af rit roon	jaap reeder	
	jaap reeder	
uz af rit	jaap reeder	tweet loon
uz af rit		tweet loon
uz af rit roon	jaap reeder	tweet loon
	jaap reeder	
uz af rit	jaap reeder	tweet loon
uz af rit		tweet loon
uz af rit roon	jaap reeder	tweet loon
	jaap reeder	
uz af rit	jaap reeder	
uz af roo		
uz af roon		reet

Muttering script

“I’m just doing this.”

“I’m here now.”

“Theoretically broken-hearted.”

“Food for think.”

“The sleep that doesn’t come.”

(Performers will stand around and mutter words and sounds to themselves from time to time. If another performer or any other person, muse, or spirit speaks to them, they may answer loudly with only one or more of the above phrases.)

Unchanging performance

(work in progress)

(Please come back later.)

Whispered lips

He was a sophisticated lover
But it didn't seem sophisticated
at the time
More like...

Elemental
Essential
Crawling in the mud
A flash of lightning
In an amino acid swamp

He had an educated out of town voice
But it didn't seem
sophisticated when he spoke...

Folkloric
Unkind
Raw or fundamental
Inarticulate

She felt things when he spoke...

It all seemed very refined
Slight trembling of the hands
Cold in the pit of the stomach

He knew how to get things done
How to convince her to do things
He had language skills...

Whispered lips
Close to her ear
Abode of joy
Poverty of spirit
Loss of self
The goddess who teaches us to faint

*(Words flushed left are spoken by The Voice.
Indented material is spoken in turn by individuals or a chorus of Other Voices.)*

Lilac garden

SUNFLOWER

Stage directions:

Lilac is a British Buddhist ballet choreographer
who loves Shakespeare.

The event takes place out of doors in a garden.

There is a sense of unfulfilled longing.

The event takes place in a dance studio.

The scent of lilac is in the air.

We move with deliberation.

The event takes place in an art gallery, museum,
or performance space.

“She goes off on the arm of her betrothed
with hopelessness in her eyes.”

ROSE

Parentheticals:

(without affect)

(quietly)

(lonelily)

(cleanlily)

(subliminally)

(broken heartedly)

(chantilly)

(sub rosa)

CAMELLIA

Dialogue:

Put the mountains in a cage.

Bring them to the zoo.

Feed them twice a day.

After one thousand years set them free.

I cannot suppress my desire.

This nut will not crack.

Take one more step.

Here we are again.

*(Performers: Lilac, Sunflower, Rose, Camellia
Lilac moves, dances; she does not speak.*

*Sunflower says, “Stage directions” and then speaks
the first line of stage directions.*

*Rose says, “Parenthetical” then speaks
the first line of parentheticals.*

*Camellia says, “Dialogue” and then speaks
the first line of dialogue.*

*The performers take turns with Sunflower reading first,
Rose second, and Camellia third.*

*Each performer reads one line. After the performer
reads, she must wait until the other two have had their
turn before she speaks again.)*

Gambit

Voice 1

Garry

I think it's time we had a serious discussion about our relationship.

Now, I don't want you to get defensive.

It's important that we talk things out.

Two civilized people should be able to have a conversation about their life together without it becoming a contest.

A test of will.

One-ups-manship does not enter into this.

We're supposed to help one another and we've argued ourselves into an adversary relationship

There's got to be a way out of this.

*(Garry is the voice of desperation.
Deep Blue is the voice of decisions made.)*

Voice 2

Deep Blue

Pawn to King-4

Knight to King's Bishop-3

King's Bishop to Queen's Knight-5

Pawn to Queen-3

King's Knight takes opposing King's Pawn

King's Knight to Queen's Bishop-4

King's Knight to Queen-6, check

Checkmate

Faithliness expanded

(a desert dialogue)

(a serial script)

Is the drop of water the water of the drop?	very vague
Belief is conscious faith	spacey
Metaphor the life of faith:	hardly there at all
Faith weakens when it becomes thought.	almost nothing
Belief is the ultimate interpretation of reality.	a gone thing
In order to see you must look.	gone
In order to hear you must listen.	teleological suicide spiritual lassitude acedia
In order to know you must believe.	we believe the unbelief
do you have doubt	gone, no belief
faith does not exclude doubt	unworthy of faith
dialogue is all you need for faith	pulled in two directions

*(The actors who take place in the dialogue:
shall abstain from eating meat for three days before
performance
shall abstain from sex for three days before
performance
shall bathe within three hours before performance.*

*In any serial script, the performers start anywhere but
must go forward to the end before beginning in a new
place.)*

Aphasias of the moon

And	not
by	what
to	all
in	we
is	where
it	can
she	said
was	there
for	his
use	of
her	will
one	may
by	sheer
luck	or
almost	unbearable
compassion	embrace
these	words
or	the
one	who
made	them

(A script for any number of voices. Spoken from the hurt.)

Book tour

She's got a lot of ideas

She's going to write a
book

She's going to call it

It's rated unexpurgated

Now all she needs is a
pseudonym

And a ghostwriter

She wants to know

I've got a lot of ideas

"Make-up secrets of the
Rolla-Derby girls"

An autobiography of
somebody else

a cash advance

My agent says it's a sure
thing

Can you own intellectual
property if you're not an
intellectual

And where do you go to
get authorized

And what's the best place
to begin

Four stroke

Series I

I spend most of my life
dreaming
or
drawing obscure symbols
with my finger
in the sand
at the beach
or in the desert
wandering

Series II

a candle
light it
and it burns
knead it
and it turns
in your hand
like the seasons
burning down
from the north
on the wick of the sun

Series III

and the sky never cleared
as the night drew near
and the stars
and the stars
and the stars
who can see them
through the haze
trembling light
like thunder
through the night

Series IV

all things
every thing
each thing
the thing
thing
thing
like a gong
thing

(This is a serial play. Each series of phrases must be spoken in order. Once a series is begun, a new series cannot be started until the actor has come to the final word of the series he is speaking.

With four actors, each beginning with a different series and moving on to the next series when the first is finished, patterns of counterpoint, dissonance, and harmony will emerge. The actors need not read with the same emotion or at the same rate of speed. If they wish, they may repeat a series rather than moving on to the next; once a series has begun, it must be completed.)

Extrusive core

extrusive core

the ampersand
of the at that

not her high of choice

pre-angulated cuneiform crystal

bit

crystal bit so you really think you're going to make it
hard bit you're going to make it
you're going to make it through the nose

personality does not enter into this

personality does not enter into her

it does not enter
it does not

let this

let this slip

*(One male, two females, or any reasonable
approximation thereof*

*Read the text
then say what you think)*

Natural selection

(a script with lines and dots to guide the performers)

(all at a breath)

—
— —
— —
— — (each)
— —
— —

(direct)

(gut of breath)

—
— —
— —
— —
— — (number)
— —
— —
— —

(moot)

(irreproachable)

—
— —
— —
— —

(skims

s	-	s	sk	ms		skims	
k		m	im	ki	s		-
i	i		ss		k	m	-
m	k				i	i	-
s	s				m	k	-
.					s	s	-
.					.		-
.					.		-
.	-

.

-(all foreign
sounds)

(tripe - - - - -

soup - - - - - (up)

- - - - -

scrambles) -

*(The performers are: --- and ...
they behave accordingly)*

Weeks of the day

Steamed dumpling macaroni

Everybody's a winner
in the great game of life

But the one who finally
gets the goods

is the pinball wizard
with a tilt and a bump

who has enough quarters
to get into the game

Everything counts
everything goes
on your permanent record

Make no mistake
about it

Monday
another immediate nothing
as so many of them are

But this one
somehow different in its
sameness

Words built Tuesday but

dyslexic Wednesday
leaves me reading
palindromes backward

Problem dog Thursday
dresses in black

gallery hopping for free dinner
of wine and cheese

Sign vehicle Friday
points to no object
Seeing just Saturday
clubset thrills

sacerdotal Sunday
stirs espresso
puts down the spoon and
sighs

Metropolitan statistical district

0101 1001 1021 1000
0110 1021 1011 1110
2101 3121 1211 1231
3333 4011 3030 3121

(silence) ---- ---- ----

1210 0112 4323 1030
444 4040 0444 4440

(improvise at liberty numbers in groups of four)

#####

(silence) ---- ---- ----

(As a parologue both performers begin at the same time.

One performer should begin in a free improvisation of silence at the last line of performance, and move up the page speaking the numbers from right to left, and ending with the first number in the upper left hand corner.

The other performer should say the names of the numbers from left to right, from top to bottom.

The performer going down the page from left to right ends the piece in a free improvisation of numbers followed by silence. The silence is the final movement of the piece.)

Conceptual dilemma

*(Please realize that now you're at the point where it's either something or nothing.
You must decide.)*

Neutral truth

(a performance script)

parabolic passion

words words words
words words words words
words words words
words words words words

minus b
plus or minus
the square root
of the broken
heart squared

lines lines lines lines
lines lines lines
lines lines lines lines
lines lines lines

minus four times
the thing that
matters most
over
the sense of loss
that we never
get over

her story her story
the story the story
our story story
his story story

function of feeling
my eyes on your neck
listening to
your tongue in my ear
the arc of the story
going forward
quadratically

going forward
with the story
quadratically

(The script should be performed simultaneously on the moon and on the earth.

As well as being performed, the script should be laminated and put on display, placed in the bottom of a shallow container filled with water.

On earth the water in the container should be tinted green.

On moon the water in the container should be tinted blue.)

12 bar performance

of a beginning
of a catmountain
of a wall
of a life
of a wolf
of a love
of a glance
of a sadness
of a caged
of a crept animal
of a mountain
of a woman

it was a kind
it was a time
it was a softness
it was a beginning
it was a glance
it was a sadness
it was a meaning
it was a love
it was a future
it was a freightcar
it was a dance
it was a dream

when I arrived
when you
when
when she began
when it finished
when one traveled
when we saw
when you cried
when they were

when several remembered
when another

when the moon comes
over the mountain

The third performer:

believes in freedom	is filled with awe
paces the floor	waves arms hither and yon
is manic-depressive	is in love

The second performer:

The performers shall bathe within a period of three hours before the performance and not eat meat the day of the performance)

The Rivington Street School

(two voices)

When the phone ring

No Se No

say que te parece

say, que te contesta

No Se No

Say what you think

Say what you prefer

Se rompen las copas

de la madrugada

When the phone ring

No Se No

say what you think we should do next

Tell me what it is that you wanted me to say

I said

Say please

leave a message when you hear me beep

It would also be helpful if you leave

the day and time of your call

I'll blip you back on the system

as soon as I receive a sign

When the phone ring

Empiesa el llanto del telephono

se rompen el silencio del barrio

When the phone ring

over the face of the water

No Se No

Street rainbow

Water Ray

Say the code straight

Speak the truth

“Watch your step

3 men died on this spot”

I'm trying to say what I know

Say what I know

The truth

When the words are talking

Blue Voice	Green Voice
<p>It is hard to read when the words on the page are talking to you Sometimes I get hung up... go around again. Read a word over and over again And and over Over again and over again</p>	<p>And and over Over again and over again</p>
<p>Move on to the end of the word, the line, the sentence Try to get past it and loop back And over again</p>	<p>Move on to the end of the word, the line, the sentence Try to get past it and loop back</p>
<p>Find myself Listening Again to the word speaking to me The words banging around in my Almost empty head Bumping into my thoughts In the domed auditorium</p>	<p>Find myself listening</p>
	<p>The more I focus the more I repeat</p>
<p>The more I focus the more I repeat</p>	<p>repeat</p>

Blue Voice	Green Voice
<p>The words are speaking to me</p> <p>Each word like a radio station</p> <p>Broadcasting on the incessant chatter frequency</p> <p>Why can't they be silent and let me think</p> <p>Tell the words to shut up and let me read</p> <p>I don't want the words to read to me</p> <p>I want to read them</p> <p>Inhaling is the only way to get control and that</p> <p>only works half the time</p>	<p>Why can't they be silent and let me think</p> <p>Tell the words to shut up and let me read</p> <p>I don't want the words to read to me</p> <p>I want to read them</p>
<p>Inhaling is the only way to get control and that</p>	
	<p>only works half the time</p>

(When words for both voices are contained in the same row, both voices should read their words in that row at approximately the same time. The alignment of words within the row is a suggestion of where the Green Voice should start. A voice should not begin the next row until the other voice has finished.)

Conceptual Shakespeare

It's like Shakespeare without the words
"And thrice again, to make up nine."

(Please produce

Macbeth by William Shakespeare cut everything but the pageants, dances, combats, knives, castles, banquets, heaths, forests, ghosts and witches. All dialogue should be improvised by the performers.)

Lilt song

kinematic viscosity
pressure

Free improvisation of words and phrases and sounds, many of which may be in different languages

power, energy
force
dynamic viscosity

vector, angle,
speed, acceleration

torque

The rule of law

frequency, density

sine
cosine
tangent

pressure
decibel
logarithm

area,
volume

surface poetry
word impasto

white writing
abstract
expressionist

ontological surface
open message

dereferentialist
text tour

laws of old physics

Free improvisation of silence

*Tilt your body this way
and that*

voice
white language
voluntary writing

the trap of style

Flower sermon

*(the buddha lifts a flower)
(the disciple stops dreaming)*

stop letting go
stop stopping

the dreadful murder of the buddha

The performers shall abstain from sex except with one another for three days before the performance	The performers shall not eat meat for three days before the performance. The performers shall not drink alcohol for two days before the day of performance but may drink alcohol before, during, or after performing on the day of performance
---	---

Beloved prepositions

through at over
near with
on top of
all up in
from by for

climbing down
discovers himself
climbing up
thinking he is
imperio
at the center of the

Might be as were
If had been
Black ink
So cold

A life among the underground

the shape
of thought
recorded
on the air

Stage mirror

(mirror stage)

I mean how would you say it if it were different you know the mind's voice spontaneously leads you to write things down like that say what you see no filter but the page like a mirror that sings

I mean how would you say it if it were different you know the mind's voice spontaneously leads you to write things down like that say what you see no filter but the page like a mirror that sings

About the Author

Edmond Chibeau has been associated with the Rivington Street School, and the Fluxus movement through his work with Alison Knowles and John Cage. Chibeau's work has been performed at RealArtWays, Bruno Walter Hall at Lincoln Center, The Alternative Museum, Experimental Intermedia Foundation, The Knitting Factory, NoSeNo, the Ear Inn, and the Windsor Art Center.

Chibeau has worked with Kenneth Rexroth, Lawrence Ferlinghetti, Gary Snyder, Allen Ginsberg, and Charles Bernstein among others. He served his teenage apprenticeship in the Off Off Broadway movement at LaMama, Cafe Cino, and Joe Papp's Shakespeare in the Park at Delacorte Theatre.

Edmond Chibeau received his Ph.D. from Northwestern University, his Master's degree from the Annenberg School for Communication at the University of Pennsylvania, and his BA from Long Island University. He currently teaches scriptwriting at ECSU.

About the Publisher

Red Dust, Inc. was founded by Joanna Gunderson in New York in 1961. The press has published more than one hundred titles, including works by Robert Pinget, Emmanuel Hocquard, Gunter Kunter, and Francis Ponge. Joanna Gunderson, publisher and writer, received the diploma of Chevalier dans l'Ordre des Arts et des Lettres from the French government in 2002. Her purpose was and is to publish texts thought unpublizable because of length, form, or content. A major interest is non-linear work.

\$9.00

Edmond Chibeau has always been fascinated by language.

He played hooky from school to visit the United Nations Security Council and listen to the multi-language translations of speeches.

- Joanna Gunderson

I am interested in creating what nature creates not describing what nature has created.

I am fascinated by the idea that someone might perform the writing rather than read it quietly in their head. The script enlists the reader not merely to appreciate but to enact what is written.

The scripts are more about intent than result, process rather than product.

- Edmond Chibeau



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